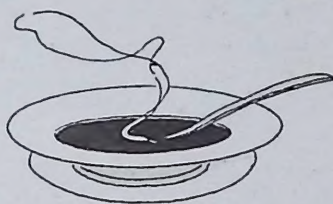


CANADIAN MOVING PICTURE DIGEST

Vol. 19, No. 15

TORONTO 2, CANADA

August 13th, 1927



FROM SOUP TO NUTS—

what a feast!

M-G-M News is here
AUGUST 15th first issue
YOUNG Blood
NOW gives you an
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1 NOVARRO 1 SYD CHAPLIN
1 GISH 2 GARBOS
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3 CODY-PRINGLES
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GARDEN OF ALLAH (Rex Ingram)
THE CROWD (King Vidor)
THE COSSACKS (John Gilbert)
ROSE-MARIE—NAPOLEON
MLLE. FROM ARMENTIERES
IN OLD KENTUCKY
BODY AND SOUL

And Great Junior Features

HAL ROACH COMEDIES
OUR GANG—MAX DAVIDSON
CHARLEY CHASE — ALL-STAR

M-G-M NEWS

Twice Weekly—Starts August 15th

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Entirely in Technicolor

M-G-M ODDITIES

Produced all over the world by UFA

METRO-GOLDWYN-MAYER

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
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HE SAVED 10 BUCKS

(—here's a thought for today!)

THIS Bozo
WALKED up a flight
AND got his suit
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LOOK how it shrank!
YOUR audience will
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IN size
IF you walk up a
FLIGHT and buy
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ENTERTAINMENT!
SMART buyers
FIGURE this way:
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RECEIPTS will
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MY
BOX-office!"

A PROPHECY!

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1927-1928

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4 HAINES	3 SHEARERS
3 DAVIES	1 SYD CHAPLIN
1 NOVARRO	2 GARBOS
1 GISH	3 DANE-ARTHURS
6 McCOYS	3 CODY-PRINGLES
2 COOGANS	2 DOG STAR
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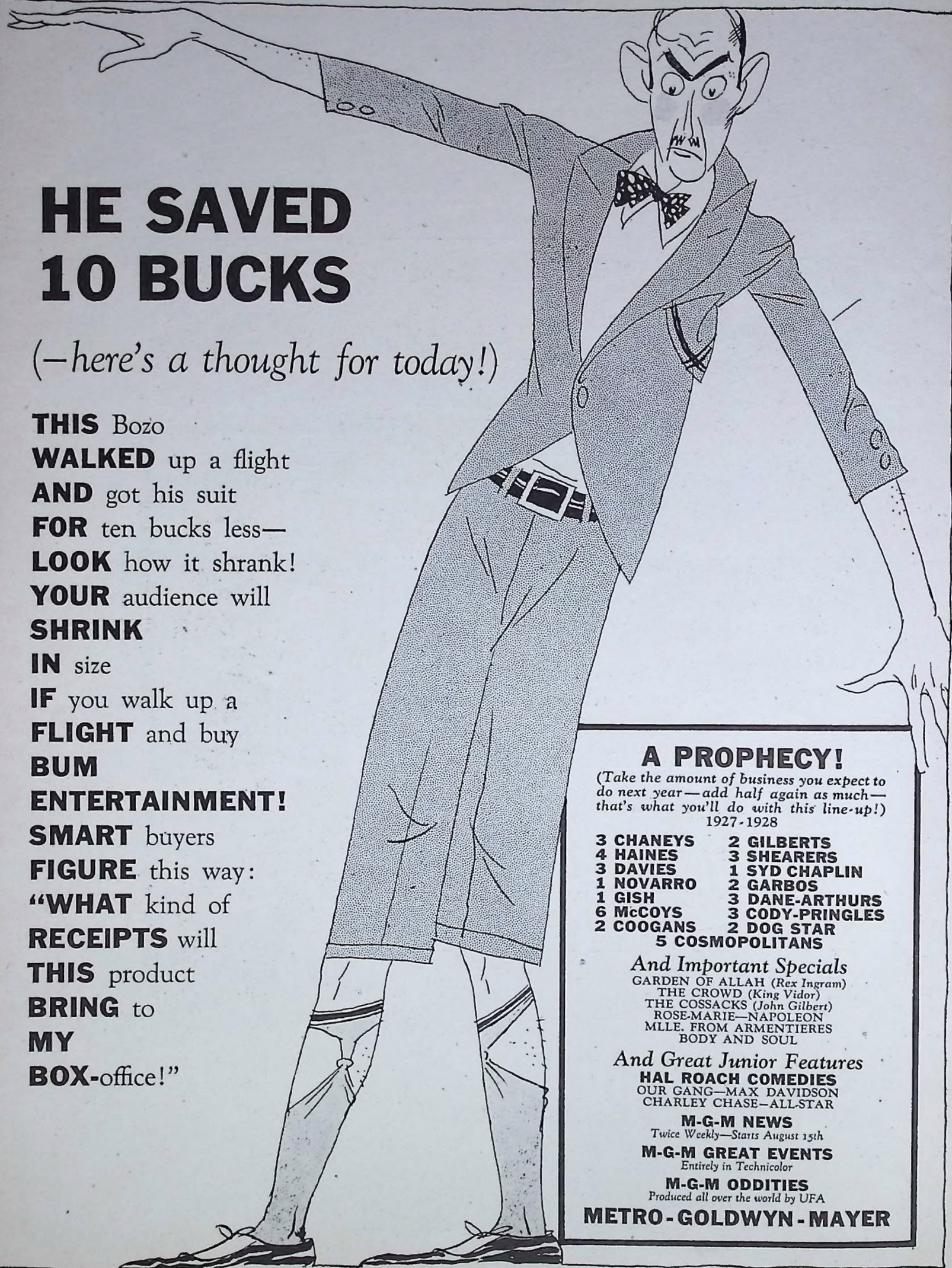
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METRO-GOLDWYN-MAYER



A MIGHTY, MASSIVE BRITISH-MADE
SCREEN SPECTACLE.

NELSON

"ENGLAND
EXPECTS"

Admirals all for England's sake
Honor be theirs, and fame; And
Honor, so long as waves shall break,
To NELSON's peerless name.

—Henry Newbolt



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Published by Canadian
Moving Picture Digest
Company, Limited

259 Spadina Ave. - Toronto

New York Office

45 West 45th Street

RAY LEWIS

Editor and Managing Director

GEORGE C. WILLIAMS

President

Official Organ of the
M.P.T.O. of Canada

Established in 1915 for
Exhibitors

Subscription: \$5.00 yearly

Telephone: Trinity 1481

Vol. 19, No. 15.

TORONTO, CANADA

August 13th, 1927

All About Myself

EVER SO OFTEN I am asked, "How did Ray Lewis happen to get into the movies?" It reminds me of the question, "How old is Ann?" The only one who can really tell is Ann.

Ray Lewis was born in Toronto, Ontario. I asked her for the date, but she replied, "Since I have 'bobbed my hair' it isn't important, besides every woman enjoys being somewhat of a mystery."

I remember Ray Lewis back in those days when William Fox was a black-headed motion picture potentiality, owner of one motion picture theatre which had caught the vaudeville urge from Marcus Loew and the Schenck brothers, who had just relieved Stair and Havalin, Nicolai, of a string of leases made valueless through the demise of melodrama.

Why, talk about dates? Al Woods, yes the same old Al, responsible for the introduction of intimate marital discussions upon the stage, he was giving us those classic "mellers," "Chinatown Charley," "Nellie, the Beautiful Cloak Model," and "Bertha, the Sewing Machine Girl," etc., etc.

Melodrama as "Al" produced it, meant five acts of a play with twenty-eight scenes, and a correspondingly number of sets. For a period the public "stormed the Bastille" of melodrama until "Bertha," of sewing machine fame, "Chinatown Charley," and "Nellie," who had such a good figure, became the mothers and fathers of a race of similar "mellers" of which the public soon became wearied.

It was not difficult at that period to secure the leases of the theatres in which melodrama had expired; and Marcus Loew and Messrs. N. & J. Schenck, plus one or two more of the Schenck brothers, they were a goodly family, acted the role of Elijahs, and "raised the dead—theatres" into living motion picture palaces, with vaudeville at "ten, twenty, thirty."

The success of this initial venture into pictures and vaudeville is demonstrated by the growth of the Loew Enterprises, both by way of theatre expansion and acquisition, by way of production through the Metro-Goldwyn-Mayer organization.

I remember Ray Lewis in those days, she was about four feet, ten inches, and she was doing an act, called "Footlight Flashes," in which she essayed the roles of comedienne, singer and tragedienne, classic dancer. Marcus Loew and Joseph Schenck paid her \$75.00 a week; and when Marcus opened the Seventh Avenue Theatre, and engaged Ray Lewis to headline, Ray thought she was good enough to get \$125.00 a week; and in her usual "asking way" asked for it.



RAY LEWIS

Marcus was always a little fellow physically, not much bigger than Ray in the tall way, he might have weighed about 110 lbs., which had Ray beaten by twenty pounds, but outside of that they were perfectly matched.

When Ray asked Marcus for \$125.00 a week, Marcus wanted to know whom Ray was keeping. When he learned that Ray had received \$75.00 a week, every week, in Marcus Loew's chain of houses, he concluded that motion pictures and vaudeville was a good business and acquired a few more leases.

I remember how proud Marcus was when he opened the Seventh Avenue Theatre, the first of the motion picture houses, with dressing rooms for performers, "neither in heaven nor hell" as had been the custom in the old melodrama theatres, where the dressing rooms were in the "flies" among the ropes which held the scenery, or under the stage. Marcus Loew's dressing rooms had running water and proper lighting which enabled you to see whether you were "painting the lily" or just applying those deft touches to accentuate its charm, which gave you sufficient light to distinguish during your process of "make-up," the difference between the masks of comedy and the masks of tragedy.

I remember how Marcus walked through the dressing rooms and turned on the taps, and how pleased he was that water really came from them. I remember him saying, "We will be able to have clean acts now." Ah, those were the happy days! Five shows a day if you were lucky, seven if luck was good for Marcus, for the people would rather see a show than eat their supper in this glorious motion picture beginning.

But to return to the \$125.00 a week, Marcus had an inability to refuse a request, so he "passed the buck," as we say in good motion picture circles, to Joseph Schenck, who was the "engaging personality."

In an interview with Ray, she tells me that Marcus Loew said to Joseph Schenck, "We give her \$75.00 a week, give her a little more, but \$125.00 a week, positively, it needs arbitration."

In those days, Joseph did not know Norma Talmadge, he only knew "Nick" and Marcus Loew. In those days, Joseph was "as tall as you make them," and fairly "hefty."

When Ray Lewis asked him for \$125.00 a week, Ray just came up to his first vest button, but this did not frighten Ray, she felt big, even though appearances were against her. Joseph wished to know if Ray was

(Continued on Page 6)

(Continued from Page 5)

talking about buying an interest in the Loew Enterprises at \$125.00 a week, and when Ray said she had no sense of financial values, Joseph agreed with her and compromised by giving her \$85.00 per week. There was no "perhaps" to this per, you got it every week, which helped some.

Joseph, as I remember him in those days had the most engaging manner of "compromise." He could give you a nickel with the air of a king; and that nickel took upon itself such a glorification that you imagined you had the controlling interest in International nickel on a rising market.

Joseph never refused, he simply explained why it was impossible to grant your request at present. He always informed you that at a later period, when business improved, he would be glad to meet your demand. In the meantime, if you cared to continue, he would be most happy to have you "one of the family." If you had other plans to keep in touch with him, and he would remember to re-engage your services at that opportune time when salaries could be augmented. Joseph was a born diplomat. Of course very few left Joseph, and vaudevillians continued to pay their expenses, furnish suitable advertising to those cities and towns in which the Loew Enterprises acquired leases; and when the money came in from the public, which never failed, you were paid a part of the intake per agreement. It was a great business, sound financially, with very little gamble on the part of its promoters and no bankers to collect overhead interest, no four figure salaries.

I can't tell whether it was an unlucky, or lucky thing for Ray Lewis that she happened to be an only daughter, whose mother wanted her to come home; and who had an idea that actresses were beset with temptations.

For many years, the mother of Ray Lewis, endeavored to discourage Ray from following the path of the Thespian art, from wandering from the "home" fireside. But as far back as I can remember, even to that period when Ray was so small that they stood her on a table, so that one could see her, Ray had an ambition to become a disciple of Shakespeare.

I remember Ray singing something about "My Coal Black Lady, She's My Baby," at a Sunday School festival. It had been arranged that Ray should sing, "Sweet Bunch of Daisies," but Ray liked the "Coal Black Baby" better; and so did the pianist, therefore, the "Coal Black Baby" was sung, much to the delight of the audience and the consternation of the ecclesiastical assemblage, who had not yet heard "All God's Chillun Has Wings," according to Eugene O'Neil.

I remember Ray Lewis earlier than that period playing with "Maggie Quin," now the wife of Fiske O'Hara, with Dan McCarthy at Jacobs Opera House, now the Regent, Toronto. I remember in one of the scenes, Ray had to sing, "Sliding Down Our Cellar Door," and just as she was ready for her solo number, the "villain" called her aside from the other children and whispered, whereupon Ray blushed even through her reddened cheeks, and clutched at her side just in time to save a grey flannel garment, edged with red wool lace from forming a halo around her feet. Ah, that was a tragic moment. Modesty and Art in conflict. To go would mean that another little girl, who knew the song, would come forward to sing it. To remain would mean that the red-edged flannels would be disclosed. But Art was triumphant. Ray hid behind a group of little children on the stage, and removed the fallen garment, which the good-hearted "villain" promptly folded up and put in his pocket; and Ray never sang more exultantly than she did upon this occasion, although it was necessary that her "sliding" by way of demonstration should be somewhat restrained.

I remember Ray with Sir Henry Irving. Such a

little player. About two weeks before Sir Henry Irving visited Toronto, where he was to appear in a repertoire of plays at the Grand Opera House, on Adelaide Street, he sent on an advance stage director, to train the "extras" which were to be used in his productions, for Sir Henry was not only a player of distinction, but a great producer.

There were several plays in which children were utilized and in "Faust" there was a scene where a processional group of joyous people passed by "Marguerite" led by little children, who frolicked and danced by happily, oblivious of the unhappy heroine of the story. One child was destined to lead the processional, and Ray desired to be that child, but another little girl, very beautiful, was selected; and Ray looked on enviously as the little bald-headed German director attempted to instill the idea and inspire the child to imitate what had been enacted for her.

At that period Ray was studying Portia's "Mercy" speech from "The Merchant of Venice," the potion scene from "Juliet," Hamlet's "To Be or Not To Be," declaiming continually before the mirror. Ray felt that she had the "It" in her which understood the stage's legacy; and being impatient at her little friend's inability, also being ambitious, Ray in her usual "asking way" asked for the part, but the little German director hearing her pipe out, "Let me have the part, I can play it better than she can," simply thundered for "The chutsebe," (the nerve) and continued with his instructions.

It so happened that her little friend's feet were too large to wear the shoes provided with the costume for the part, and Ray got the part because her desires were great, but her feet were small, so you see the philosophy of "stepping into dead men's shoes," or "other shoes" is alright, if the shoes happen to fit.

The distinction of playing this part, won for Ray "an apple a day" which Sir Henry Irving brought to the theatre during his stay in Toronto. He arrived one week prior to the opening of his engagement for rehearsals with the extras. A two weeks' engagement followed.

Sir Henry, as you know, was very tall, and as "Mephistopheles" he wore a very long quill in his red skull helmet. He was accustomed to stand silently in the wings, waiting for his cue, and Ray used to stand looking up at him, the apple in her hand which he had given her, an infant Eve beside the most gentle and harmless of serpents.

In those days, Ray could not refrain from talking. I understand even up to the present, the disposition to talk with Ray, is one of her vices, and Ray used to chatter away to Sir Henry, while he listened and waited for his cue in the wings, solemnly. Had any of his company dared to "beark silence," well, no adult member of his company would have presumed to disturb the master, it just was not done, but with a child, Sir Henry had a divine patience. Ray said, "You scare me," and Sir Henry replied, "Don't be scared, I'm not a real devil, you know."

In those days, Ellen Terry was a radiant creature, abounding in high spirits, aflame with the nobility of interpreting Shakespeare, a noble leading lady for one of the stage's noble gentlemen, Sir Henry Irving.

"For he was gentle and serene,
This Dean of the English stage,
Who gave us Shakespeare as 'twas writ,
Glimpses of scenic imagery,
To fit each scene,
And there were none so mean,
But did him homage!

O, those were the days when the public were worshippers supreme, the days that witnessed an all-night session of people encamped on stools, or standing about chatting, waiting for the box-office to open, in order to purchase tickets for the Irving-Terry performances in Toronto.

(To be continued)

Ray Presents

HIS HONOUR, the Lieutenant-Governor, W. D. Ross, made a picturesque figure as he stood to the left of H.R.H. The Prince of Wales, receiving the guests who were invited to the Government House, Aug. 6th.

After His Honour had exchanged greetings, the guests passed on for presentation to H.R.H. The Prince of Wales, who shook hands with each guest. Mrs. Ross exchanged a few words of greeting and the guests proceeded to shake hands with Prince George.

IT WAS a glorious day, with the green lawn carpeted in red, leading to the canopy under which stood H. R. H., his brother Prince George and His Honour the Lieutenant-Governor Ross and Mrs. Ross.

About four thousand guests were invited and lined up for presentation.

Your editor caught a glimpse in the processional of Mr. N. L. Nathanson, managing director of the Famous-Players, and Mrs. Nathanson.

IT IS a distinct asset to the Industry of Motion Pictures in Canada, that it has the honour to have, as an associate of the Famous-Players Canadian Corporation, His Honour, the Lieutenant-Governor W. D. Ross, who was host to H. R. H. The Prince of Wales, Prince George, Premier Stanley Baldwin and Mrs. Baldwin during the visit of these celebrities to Canada.

We are looking forward to the release of a British-made picture in which H.R.H. The Prince of Wales is featured. The picture is called "Remembrance," and we hope it will create the interest and give us the same amount of enthusiastic pleasure which the News Reels give us whenever we see "Our Charming Prince" presented by them.

I HAVE noticed that Pathe and Fox are presenting a great many British events in their news weeklies, which are being shown at the Uptown, Toronto. This is a decided asset to the theatre and gives the News Reel an added value.

I think our Government might recognize this service which is being rendered it, not only the Can-

adian Government, but the Government which is interested in British propaganda.

IF THE U. S. News Reels give us as much British news in the British Empire as I have lately observed, in appreciation for this demonstration of good-will, the British Empire might show a reciprocal good taste by helping to stop the anti-American film propaganda which cannot do the Industry any good in any country. ..

I was interested in Ernest Fredman's editorial in the Daily Film Renter, Mon., July 25th, called "The Height of Stupidity." "We hold no brief for American picture makers, but we do consider that this continual jibing at films that emanate from the United States by persons inside the Industry is calculated to decrease cinema attendance, and has, in fact, we believe, been responsible for a falling off in cinema patronage."

We are used to the lay press criticism of pictures, but one does not expect to find people in the Film Industry itself indulging in critical comments on pictures that exhibitors have to show and expect to get the public to come to their theatres to see."

"PASSION," which First National released in Canada some years ago, has never been shown in the Province of Ontario, owing to an agitation which took place here at that time against German-made films.

It is the best part that Pola Negri has ever had, and Emil Jannings, who has since made the "Jannings" name famous in America, and Famous box-office records, does great work in this film.

Why not release "Passion" in Ontario? It is a wonderful film. I would like to see Tom Daley, of the Tivoli, present it at his theatre. Tom is a real showman; and if there was any "getting" to be got, you can depend upon it, Tom would "get it."

I HEAR we are to have "Metropolis" and "Chang," both unusual pictures and pictures which are a credit to the Industry. I have not seen "Metropolis," but everybody, fan and highbrow, say its "great." Of "Chang," I will say it is one of the best pictures I have ever seen, the memory of it still thrills me and inspires the keenest admiration of its producers. Here we have the very Flower of Drama.

Which brings back to memory another Flower of our Industry, June Mathis, for whose sudden passing away I am filled with regret.

SHORT TALKS

ON

SHORT FEATURES

—An Eye Opener

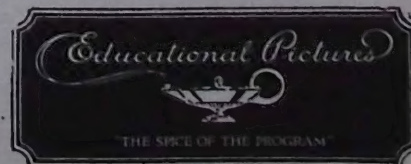
Here's an eye opener for you. Go over your booking records for the last year and total up the number of reels of film you have played in the longer features. Then get the total number of reels made up of the short features you have played. Then compare the amount of money you have spent advertising those short feature reels with the amount you have put into advertising the long features.

If you are the average exhibitor, I'll bet these comparisons will be a surprise to you. Are you being fair to yourself in helping your short features to bring patrons to your box-office? Those figures will tell!

Educational Pictures are not only made to be the finest short features you can show your patrons, but they are backed up with consistent national exploitation and magazine advertising. They are making money for 13,000 exhibitors right now. But they'll make *more money for you* if you'll tie up this national advertising to your own box-office with adequate local exploitation.

Edw. Hammond
President

EDUCATIONAL
FILM EXCHANGES, Inc.



WORLD FEDERATION OF EDUCATION HELD AT TORONTO, CANADA

Carl E. Milliken, Secretary Motion Picture Producers and Distributors, Addresses Session on Motion Pictures.

THE MOST IMPORTANT resources of a generation do not consist of the wealth of the mines, the felicity of the climate, or the productivity of the soil. The most valuable resources of a generation are to be found, rather, in the intelligence of the generation.

Within the past few years, you have heard much about the possibilities of the motion picture as a means of education. Learned men and learned groups in all parts of the world have studied and are continuing to study the motion picture, in an earnest effort to determine how real and how lasting is the knowledge gained from motion pictures. Great universities, like Harvard, Yale and Columbia in America, are delving deeply into the study of the psychological and educational effect of pictures. Many of you, no doubt, have been impressed by the amazing possibilities of the screen.

As a broad canvas on which to write the philosophies, histories, thoughts, ideas, and ideals of all nations, the screen has no parallel. It can and does speak every language—the language of pictures. It can and does go everywhere. It can and does enter into the lives of more people than any other single instrument of expression in the world today.

Let me give you a few figures. In 1896, the first motion picture was shown in a theatre as a form of entertainment. It consisted of about forty feet of film, half of which showed a serpentine dancer waving her wand languidly at the spectators, and the other half, waves rolling in against a deserted beach.

Today, just thirty-one years later, there are in the world more than 50,000 motion picture theatres. It takes upward of 1,500 feature pictures and thousands of reels of short subjects annually to entertain the world.

Of the theatres, 20,500 are in the United States; 19,773 are in Europe; 2,000 are in Canada; 3,692 are in the Far East; 1,932 are in Latin America; 490 are in Africa; 69 are in the Near East.

Think of it! Fifty-one thousand and fifty-six motion picture theatres serving the leisure hours of the great masses of the people of all nations, providing their recreation, their play, and at the same time bringing them a certain amount of knowledge and the inspiration which any medium of universal expression must necessarily convey.

To these theatres go daily millions of men, women and children. It is estimated that 90,000,000 Americans go each week, Australia, with a population of 6,000,000 furnishes a yearly motion picture attendance of more than 100,000,000 persons. The attendance in Great Britain is estimated at 8,000,000 weekly. Berlin, last year, increased its seating capacity by 18,000.

Motion picture lenses today are focused on every important happening in every land. They witness the pageantries and tragedies of nations. They show the customs and pursuits of all people. They hold up a mirror, as it were, to every phase of human activity, with accuracy and vivid realism, and help us form clearer judgments of the world that we may have a more intelligent understanding of the ceaseless work of nations. No longer is it true that half of the world ignores what the other half is doing. If something important happens on the other side of the world, millions of people the world over see it the following week—and seeing is believing.

I wonder how many of you realize that the motion picture is an ambassador without portfolio; that it, too, is taking, and taking daily, to the world, a message of good-will and friendship and that it is bringing back that message to us.

Pictures, wherever they are made, are shown wherever man lives. On Broadway, within a single week, five motion pictures made in other countries were

being displayed to eager crowds. This is usual everywhere.

There could not help but be encouragement in that thought—encouragement in the thought that the ideas of one nation are being allowed to mingle and become a part of the ideas of other nations.

Wars and lesser conflicts are caused because groups and peoples do not understand each other's ideas and beliefs, each other's backgrounds and ambitions. Were all these things made clear, there would be no hatred, no bitterness, and no war.

Ignorance is, of all factors, the one that keeps us apart. Ignorance is, of all factors, the one that has given us, in the last 4,400 years, less than 234 years of peace.

The motion picture is the enemy of ignorance. It educates not simply individuals but races. It eradicates ill-will in wholesale lots. It disseminates among men a more sensitive and a more rational understanding that the interests of one are the interest of all.

More and more will it be directed to increasing intercourse between nations with the consequent mutual respect that intercourse, until a genuine internationalism is conceived, an internationalism founded upon a real and generous regard for each other and for each other's rights.

The great beauty of the motion picture as an educator lies in the fact that pictures reach the unconscious sources of human thought. They are not brazenly labelled as good-will builders, or as textbooks. They are entertainment, plus. They reach the substrata of observation, and the knowledge thus acquired is without compulsion. It is education which is, at the same time, amusement.

It was Plato who said: "Let education be rather a sort of amusement." The motion picture follows that precept.

People come to the moving picture the-

atre to live an hour or two in the land of romance. They seek escape from the humdrum of daily life. Civilization crowding in on them gives them no time for mental rest in imaginative releases. There is too great a struggle for livelihood outside. Even the fireside has passed on, replaced by the radiator. But in the motion picture theatre, the world can be removed just as the coat is removed. Worry, care, are gone. Pleasure hides in every shadow, there is music in the air, beauty is everywhere.

The tired shop-girl forgets the counter behind which she has been standing all day selling tin pans. The toil-worn laborer forgets the ache in his back and the thought of endless days ahead in the same routine. Tired fathers, weary mothers seek release and find it, in the painting on the wall, in every covered light, in every inch of carpet, and in every foot of film.

Fortunately, the motion picture theatre, with all its beauty, is democratic or, perhaps, I should say because of its beauty it is democratic. The wealthy and the poor rub elbows and both are better for the contact for all alike seek beauty.

All of the things I have enumerated—music, lights, pictures, carpets, easy chairs, lounging rooms, marble facades are a part of the celestial city, where imagination is stirred in tired minds.

Let me tell you what Basil King, the writer, thinks of the effect of pictures on imagination. Mr. King, writing in his latest book, "Faith and Success" said:

"One invention or discovery, call it what you will, has done more to rouse the imagination in those in whom it was suppressed than all that the past centuries have contributed together. I mean the motion picture. I dare to think that the significance of this new departure in human effort is not yet apparent to the great majority even of our social thinkers. The fact is, that for the first time in the history of man, something is offered to the simpler people which appeals to them on principles they can understand. For the first time, they find their famished imaginations roused, stimulated, fed.

"Those who hitherto have either been denied, or provided with that which was beyond their capacity, have now been given something which meets them on their level; and the response has been outside all possible calculation."

In the motion picture, he sees a tremendous force that is the starting point of prosperity. He says:

"What we have as a veritable asset is the extension of the imaginative powers of the race. If Faith is an element of Success, Imagination is an element in Faith. It may even be called its fundamental element, its real point of departure."

A body of people who lack imagination make no advancement in civilization. They are entirely satisfied with what they have.

But develop in that body the imagination that Basil King says is so essential, and you have created men and women of value to the state, who are not satisfied with the old order, who want to better their own living conditions.

In our own generation, the world has been rent asunder by the greatest war that was ever fought by men.

Millions upon millions of the very flower of our youth, caught up by the great machine of war, were hurled into the face of belching cannon and muskets, or left to die in agony from the poisonous fumes of gases concocted by man for man's destruction.

Millions upon millions of homes have been made empty and unhappy; millions

(Continued on Page 9)

WORLD FEDERATION

(Continued from Page 8)

of human hopes buried beneath the wreckage of carnage.

If misunderstanding is the basis for the hate which engenders such catastrophes, then it behooves the world to take cognizance of every means of wiping out that misunderstanding.

The motion picture is one method of wiping out ignorance and misunderstanding. Used by the educational forces of the world, joined in the common aim of promoting world amity and friendship, its usefulness cannot be over-estimated.

Fortunately, the motion picture industry, as it is now composed, has the intelligence, if I may use that term, to recognize and appreciate its responsibilities. It behooves that its responsibilities are measured by its opportunities.

As a representative of the American motion picture industry, I am here to tell you that we **stand at attention** to serve the world in this regard.

Already, great movements are under way for the production of classroom films for use wherever they are desired, classroom films so synchronized with the textbook and oral instruction, that they will be of great importance in clarifying, amplifying, and making more realistic the lessons to be learned.

It is the purpose of the motion picture industry, moreover, to develop relations of peace and amity with all nations of the world in every way possible.

The industry's leaders are one in the conception of their duty in this regard.

They are determined that, at every opportunity, a true portrayal of American life and ideals shall be given to the world; and that to the nationals of all countries shall go a true message of the lives of the nationals of all others.

I hope that the time is not too far distant when, with the co-operation of this very Federation here, there may be filmed a series of pictures which reveal the significant characteristics of all nations.

With such pictures telling history, revealing the backgrounds, ideas, ideals, customs, and hopes of a race of people, it is not unreasonable to think that understanding will be promoted.

Such a structure, exhibited in times of strained relations, when misunderstanding has drawn taut the line that holds nations at peace, might be the cause of averting an international disaster. It might be the means of preserving peace when war seems inevitable.

Let us have, by all means, freer communication with each other, freer exchange of thoughts, of ideas. Let us make communication simpler and easier. Nothing could be of more importance to you in carrying out your ideals and your purposes.

Only a few days ago, the International Economic Conference of the League of Nations took an enlightened step in this regard when, in strongly worded resolutions, it recommended; first, that an international convention should be prepared to regulate and facilitate the passage of frontiers by news photographers and motion picture men with their instruments, for instance, by the creation of a distinctive emblem similar to that used by touring automobiles; and second, that a postal convention be entered into by all countries to permit the rapid transmission of documents, photographic films and plates under a distinctive emblem.

And all of this because, as the Conference points out, there is in addition to the material considerations of the large volume of international exchange represented by the films, documents, magazines and pamphlets, "the universal need for

facilitating not only exchanges of goods but **exchanges of ideas.**"

Good motion pictures necessarily have an appeal to all men because good motion pictures, just as good literature and all good art, appeals to the basic human motives.

Love of home, love of family, love of children, love of husband or wife, love of parents, worship of a Supreme Being, love of play, love of sport, love of country, these are basic elements in the make-up of all men. They mean as much to the German as they do to the American, as much to the English as they do to the Russian.

And, on the screen, these basic motives can be presented to all people. For the first time in history, a means of universal communication has been found. The motion picture film can and does go everywhere. It can and does speak every language. There never before existed any means by which the genius of a people could be expressed and dramatically presented to all other peoples.

Three New Comedies Received By Educational

Initial comedies in the new season's product have been received at the home office of Educational Film Exchanges, Inc., and complete accessories on four new two-reel comedies now are being rushed to completion. The three new comedies represent some of the best work done by three comedians who have scored many previous successes in Educational Comedies.

Lupino Lane, who is starred in "A Half-Pint Hero," appears in what has been described as the fastest-moving comedy he has ever made. This laugh picture travels at breakneck speed and is considered another example of Charles Lamont's directorial skill. Lloyd Hamilton is at his best in "At Ease," the new Hamilton two-reel fun film, according to pre-view critics. The ponderous comedian ambles through a series of thrilling and comical sequences in training camp. The superb direction of Norman Taurog, senior director at the Educational Studio is plainly evident throughout the picture. Thrills and action are combined in the first Tuxedo Comedy, "Live News," to make this one of the best releases in this series, say the previewers. Johnny Arthur, who is featured, appears as a newspaper reporter who becomes involved with the beautiful Anita Garvin. Charles Lamont, who directed, does not let the fun and action in this two-reeler lag for a second.

The first Mermaid Comedy, "Batter Up," featuring George Davis, also has been previewed in New York. It is a baseball travesty with considerable story interest. Davis is cast as the rookie pitcher who does so well he is sent to centre field to play. Jack White, who is known for his fast-action comedies, supervised the production while Stephen Roberts directed.

Theatre Decoration

is next in importance to good pictures. You will get "bigger houses" if the public find in your Theatre that harmonious atmosphere of restfulness necessary for complete relaxation. Entrust the decoration of your Theatre to

J. O. DOUGALL

Theatre Decorating Specialist

292 Borden St.—TRinity 3794—Toronto

The initial Dorothy Devore Comedy, which recently was completed, has been previewed in Hollywood and is now on its way to New York. The same is true of "Dummies," the first Larry Semon fun film. The first Cameo one-reel comedy, "Fully Equipped," with a new team combination of Jack Lloyd and Henry Murdock, has been received by Educational's home office. There is not a dull moment in the picture, which has been given many sure-fire laugh sequences by Robert Dillon, a new director on the Educational lot.

Preparatory work has been completed on the first "Big Boy" Juvenile Comedy, and "Big Boy," the three-year-old star, will soon start active work on the production, following a period of several weeks spent in the mountains recuperating from his recent illness.

Orville Johnston's Capitolians Play For H. R. H.

Orville Johnston's Capitolians, the permanent orchestra at the Regent Theatre, Ottawa, a Famous Players' house, filled three command engagements for H. R. H. The Prince of Wales, and H. R. H. Prince George, during the visit of the Royal brothers in the Canadian Capital during the week of August 1 when they played for Their Royal Highnesses at Government House and elsewhere. Orville Johnston's Band played one season at the Kit Kat Club, London, England, and the Prince of Wales heard it there with the result that he requested the presence of the orchestra when he arrived in Ottawa.

Complete Harold Lloyd Show

Albany.—The Community Theatre at Ravena featured a complete Harold Lloyd show recently, showing the Pathe features "The Freshman" and "I Do," both with the bespectacled star.

Mr. Bairnsfather Thinks Canada Good for Pictures

Bruce Bairnsfather thinks good films can be made in Canada. The following article published in The Daily Star is of interest.

"Can good motion pictures be made in Canada, and if so, why have they not already been made?"

This is the question propounded by Bruce Bairnsfather in announcing that a company known as the British Films of Canada has been formed, with headquarters at Toronto and Trenton, Ontario, and that he will be the creator and advisory director of the first big picture.

The answer to the first question, Mr. Bairnsfather to The Star, rest largely on the fact that the making of real motion pictures in Canada by a fully authorized Canadian firm has not yet been tried, and an hallucination that America is the sole country suited to such manufacture, an idea which is naturally fostered by American interests.

"It must first of all be borne in mind that the construction of motion pictures has long since left the adventurous and precarious stage, and emerged into the field of honest and definable industry, comparable to the construction of ships, motor cars, buildings, etc., he says. There are of course, misleading and harmful film manufacturing adventurers, but such troubles are common to all trades.

"Faulty buildings are made by faulty companies, faulty films are made by faulty film companies, but a sound, reliable organization, composed of clear-headed, responsible and straight-thinking men, can make sound and profitable motion pictures, and show and sell them in the vast film markets of the world.

"And now let us see how such an undoubtedly advantageous industry can arise in Canada. This huge dominion, great as it may be now, is destined for further greatness. The scenic is second to none and has a range of variety, covering every conceivable story. Although the world is free to roam in for fiction and authentic episode, yet within the confines of Canada, there is a wealth of romantic history that surges through one's mind at the very glance of names on a map. Films, whether domestic or foreign in story, can proclaim Canada to the world. In my humble opinion, Canada, without joining in the great imperial British film campaign, is like a rich oil field without wells.

"Historical subjects abound within our empire, and it has always seemed both a mystery and a shame to me why we, with such a wealth of the finest historical material, remain un-

moved about it, from a film angle, whilst countries with far less romantic story sing film sagas all over the world. But history is not everything—there is no fiction that could not be pictorially treated within the confines of Canada, and when necessary the Canadian company can, as is usual, radiate their work to any part of the world they choose.

Topical Pictures Secure Important Attention Ottawa

The box office importance of topical pictures has been amply demonstrated in Ottawa, Ontario, during recent weeks. Manager Ray Tubman of the Regent Theatre reported that he had secured the third best week of all times for the Regent with the showing of the pictures of Canada's Diamond Jubilee of Confederation immediately after the Ottawa celebration had taken place. This release was shown along with a re-issued feature, the people flocking to see the news views which ran to 2,000 feet.

The Canadian Government's film record of the Jubilee, running to 2,500 feet, was later screened at the Centre for one week and again a big crowd attended. Manager J. M. Franklin of B. F. Keith's Theatre grabbed the Dempsey-Sharkey fight picture for showing during the World's Poultry Congress and the result was tremendous business during the whole week despite the fact that it was the first week in August.

During the Ottawa visit of H.R.H. The Prince of Wales, H.R.H. Prince George and Rt. Hon. Stanley Baldwin, Prime Minister of Britain, Manager Don Stapleton of the Centre Theatre screened a second run of a British special "The Making of a King," showing the Prince of Wales, and this again drew big crowds.

High importance also attached to the presentation at both the Regent and Centre Theatres, Ottawa, during the week of August 8 of reels showing the Royal visitors at numerous functions in Ottawa during the previous week. These special films were billed as features and attracted wide attention.

News film features have literally done more than their share to boost theatre business in the Canadian Capital all summer.

LAST MINUTE NEWS

M. F. Shafer has been appointed manager of the Pantages Theatre, Toronto. Mr. N. L. Nathanson gave him a welcoming luncheon to which the Trade in Toronto were invited.

Mr. Carl Milliken was tendered a luncheon by Col. John Cooper, of the Hays' organization, at which he met our film celebrities here.

Toronto Theatres

UPTOWN — "Service For Ladies," with Adolphe Menjou—Paramount.
TIVOLI — "Lonesome Ladies," with Lewis Stone — First National.
SHEA'S HIPPODROME — "Colleen," with Madge Bellamy—Fox.
LOEW'S — "The Frontiersman," with Tim McCoy — Metro-Goldwyn-Mayer.
PANTAGES — "Moulders of Men," with Conway Tearle—F. B. O.

Neighborhood Theatres

PALACE — "Dempsey - Sharkey Fight," and "Babe Comes Home," with Babe Ruth. Class B plus. First National. Babe knocks a home-run straight into the box-office, that speaks for itself.
BEACH — "The Unknown," with Lon Chaney — Metro-Goldwyn-Mayer. Class B plus. As "Alonzo" the armless, Mr. Chaney does some outstanding work, and adds many more fans to his lengthy list. Supported by Joan Crawford and Norman Kerry. The picture goes over big. "His First Flame," with Harry Langdon — First National. Class B. Harry in a riot of a comedy that registers as pure entertainment.
CAPITAL — "Fast and Furious," with Reginald Denny — Universal Class B plus. Denny his usual good self and the picture is one to be remembered. "Beware of Widows," with Laura La Plante,"—Universal. Class B. Sparkling Laura does some good work in this light comedy that is sure to please all audiences.
ALHAMBRA — "The Unknown," with Lon Chaney — Metro-Goldwyn-Mayer.
PARKDALE — "Fast and Furious," with Reginald Denny—Universal.
YORK—"Lovers," with Alice Terry and Ramon Novarro—Metro-Goldwyn-Mayer. Class B. This delightful couple are sure to please, and the show is entertaining.
DANFORTH — "Rough - House Rosie," with Clara Bow — Paramount. Class B plus. A show that goes over with a bang, and the box-office receipts show "it." Peppy Clara in a well-spiced feature.
RUNNYMEDE — "The Sunset Derby," with Mary Astor — First National. Class B. A race horse show that provides many thrilling scenes, and the stars and supporting cast good. "World At Her Feet," with Florence Vidor—Warner. Class B. Miss Vidor is a favorite and her work in this feature is outstanding.
OAKWOOD — "World At Her Feet," with Florence Vidor—Warner.

Ottawa Citizen Publishes Editorial Analysing Ray Lewis Article

Leading Ottawa Paper Comments on Digest Editorial on British Picture Production

The following editorial which appeared in the "Ottawa Citizen" has been very kindly forwarded to The Digest by Mr. J. M. Franklin, of B. F. Keith's Theatre, Ottawa. The editorial is headed "British Motion Pictures," and reveals that the attitude as expressed by the editor of The Digest is shared by other British institutions in the Dominion of Canada.

(Editor)

BRITISH MOTION PICTURES

An attitude towards British pictures has been expressed by Miss Ray Lewis, editor of a Canadian motion picture trade paper, which should be seriously considered by the British producers who have been given the support of the British government, in their newest attempt to break the Hollywood film monopoly.

According to Miss Lewis, British films of the past have had two principal drawbacks. They have not been allowed to stand on their own feet: the Army or the Navy, or both, have almost invariably been dragged in to arouse fundamental emotions of patriotism where poor direction, acting, filming and story have failed to do so. Her second complaint against the average run of British films is that where they do not have the "flag waving" element, they tend to go to another extreme, showing the seamy side of London life as revealed in fabled Limehouse.

"Considering the beauty spots of England," she asks, "can our producers find no locations for their pictures other than Limehouse? The best propaganda which we can utilize for the establishment of a British Film Industry, for the cementing into a stronger confederation the dominions of our Empire, for the stimulation of world trade and commerce, is to make good, wholesome pictures which entertain, pictures which speak for themselves, being British-bred. There was only one Shakespeare and he was born in England. I have never heard of a company finding it necessary to call in the Army and Navy to sell Shakespeare."

There is much for the British producers to contemplate in what Miss Lewis has written. If British films are to have world currency they must not be based wholly on patriotism. If they are to do Britain more good than harm, in the long run, they must not stress the sordid life of Limehouse, but the hopes and dreams of the hedge-rowed garden which is England.

F.B.O. Tests Digest Opens 28 Accounts As A Result

The following letter from P. C. Taylor, general manager for F.B.O., Canada, unsolicited, proves that Trade paper advertising gets the business, despite the attitude which has been expressed towards the Trade press. The Digest gets 85 inquiries from an F. B. O. coupon placed in its advertising pages and opens 28 new accounts for F. B. O.

—Editor.

June 30th, 1927

Miss Ray Lewis,
Can. Moving Picture Digest,
259 Spadina Ave.,
Toronto, Ont.

Dear Miss Lewis:

In our Digest ad of May 28th we incorporated a coupon designed to secure enquiries from prospective users of Greater F. B. O. pictures, and at the same time to test the influence of The Digest among Canadian showmen.

We are sure you will be pleased to learn that the results were very gratifying. No less than 85 ENQUIRIES CAME IN FROM ALL PARTS OF CANADA AND 28 NEW ACCOUNTS HAVE THUS FAR MATERIALIZED.

It proves once more that The Digest is a vital factor in the distribution of

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pictures in Canada, and that in this country,—with apologies to friend Jenkins of the Herald, — THE DIGEST FILLS A WANT NONE OTHERS DO.

Yours very truly,

P. C. TAYLOR,

General Manager.



Four F. B. O. employees, through whose efforts the St. John, Canada, branch won the sterling silver cup which was first prize in the special Canadian Business Drive ending June 30th last. Standing are A. L. Gaudet, Branch Manager, and R. A. Christie, Booker. Seated are Miss Evelyn Crowley, Cashier, and Miss Frances Gillis, Clerk.

Round About the Studios



"Beside a garden wall," Claire Windsor and Tim McCoy appearing in Metro-Goldwyn-Mayer's "The Frontiersman."



"Her Father Said No," but it didn't mean a thing, she said "Yes." Mary Brian and Danny O'Shea supported by Al Cooke and Kit Guard appear in this Greater F.B.O. production.

Bobby Vernon does a bit of pantomime all by himself in "Dead Easy," his latest comedy for Educational. Bobby as the playwright volunteers to act the principal role of his own play all by himself while Doris Dawson, his sweetheart, looks on.

William A. Seiter, who has risen to fame as the man behind many of the Reginald Denny and Laura La Plante successes, is slated to direct Miss La Plante's next picture, which will be "Thanks For the Buggy Ride," from a story by Byron Morgan. Seiter and Miss La Plante recently returned from their honeymoon trip to Hawaii.

Mel Brown, another Universal directorial ace, also reputed by reason of his success with the same two stars, has been assigned to make "No. 13 Washington Square." This will be a screen adaptation of Leroy Scott's successful stage play. It will be made with an all-star cast. Selections for the cast will be made within a few weeks.

Johnny Mack Brown, a newcomer to the films but a headliner in the football world, has been awarded one of the coveted roles of the season—that of the masculine lead opposite Marion Davies in "The Fair Co-ed," according to announcement by Irving Thalberg.

Sam Wood will direct "The Fair Co-ed," which is an adaptation by Byron Morgan of George Ade's popular musical play of college life. Other prominent college athletes will be given supporting roles in the new film.

With production on the Imperial comedy, "Mum's the Word," rapidly nearing completion, Fox Films will have ready for release as scheduled the six remaining comedies and three Varieties on the 1926-27 program.

A slight change in plans for May McAvoy was announced recently by Warner Bros., who will postpone for a short time the production of "Rebecca O'Brien" which she was to start this week, in order that she may fill the star role in "Roulette." This will be directed by Ralph Graves from his own story.

Phil Carle, for eight years assistant director with Robert Vignola, has just been signed to direct "In a Moment of Temptation," from a story by Laura Jean Libbey adapted for the screen by Doris Anderson, at F. B. O. according to an announcement by William Le Baron, vice-president in charge of production.

Carle's last picture in association with Vignola was "Cabaret," starring Gilda Gray, and he assisted in the direction of several Marion Davies films, including "When Knighthood Was in Flower" and "Yolanda."

Len Chaney, the Metro-Goldwyn-Mayer star will have several remarkable disguises in his new role as a detective—one ideal for such a purpose. Marceline Day will play the heroine of the new picture and Conrad Nagel, Henry B. Walthall, and others of note are cast for important roles in "The Hypnotist."

Tod Browning, the director, is also author, with Waldemar Young as scenarist, of the new story. Browning is responsible for "The Unholy Three," "The Road to Mandalay," "The Unknown" and others of Chaney's outstanding performances of the past two seasons.



Yola d'Avril, lovely First National player, combines classical dancing with exercise, and it looks good, doesn't it?



He doesn't look like "The Brute," but he is. Monte Blue and Leila Hyans, appearing in Warner Bros. production of that name.

Major McBride With Metro-Goldwyn-Mayer

One of the unique professions of the world is that taken by Major McBride, former Canadian aviator who was badly injured during the World War that he is unable to do any work which requires even ordinary exertion.

During the many months he spent lying on his back in German and English hospitals he taught himself to perform marvelous sleight of hand tricks with ordinary playing cards.

The major now supports himself by teaching these tricks to other people — especially film actors who use cards in the interpretation of their film roles.

McBride, who is now teaching Ramon Novarro a number of card tricks for the latter's new Metro-Goldwyn-Mayer starring vehicle, as yet untitled, was shot down over the German lines during the early part of the war.

Practically every bone in his body was broken by the terrific crash of almost two thousand feet.

Due to the solicitude of the German aviator who shot him down, McBride was taken to a hospital, where he was kept for many months, on several occasions being pronounced dead, but always reviving. The terrible crash of the falling plane displaced his heart, which is now on the opposite side of his body and lying against the appendix.

The injured officer was kept in a refrigerator for days by the German surgeons, who in that manner pulled him through a case of pneumonia. Months later he was exchanged for a captive German officer and taken to England where he spent many more months in a hospital near London.

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PROJECTION

By GUY E. McALLAN

A novel way to make a slide in a hurry is to coat a cover glass with Bon-Ami, which is sold for cleaning glass, this will give an opaque coating on which you may write with any sharp pointed instrument, it will give a white lettering on a black screen.

* * *

Dry cells are often used around a theatre on the signal system between the projection room and stage, etc., when they run down they can be renewed to almost full strength as follows: With a small drill make holes in the zinc casing about every 1½ inch and then soak them in a saturated solution of sal-ammoniac for about six hours, the holes are then sealed with sealing wax.

* * *

A simple and very effective way to clean the mechanism of a Simplex or Motiograph machine which has the gears enclosed in a dust proof casing is to put a small cup of high test gasoline inside the casing at night after the show, the gasoline will evaporate during the night and cut a surprising amount of dirt.

* * *

A French projection engineer has brought out a system of projection in which the two condensing lens are mounted in an air tight casing, a powerful electric blower circulates air through the casing which he claims removes a large amount of the heat in the light beam, it is claimed that machines fitted with this system are very free from film fires.

* * *

It is common practise for projectionists to make up heat shields for their arc lamps out of asbestos board which will prevent the flame of the arc coming into contact with the upper carbon jaws, ordinary asbestos board however does not stand up very long as it is quite fragile, it should be reinforced by backing with a piece of door screen, the board can be secured to the wire screen by small pieces of brass wire.

* * *

There is some talk of changing the color of light for fire escape or exit doors from red to purple, it is claimed that purple is visible with less candle power and that it also shows through smoke when red will not.

* * *

Projectionists should watch their machine aperture plates and replace them promptly when worn, a worn aperture plate will cause the film to buckle when passing and cause an out of focus effect in the picture at times.

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"The Callahans And The Murphys" Capture Press

"The Callahans and the Murphys," Metro-Goldwyn-Mayer's latest smash in the comedy line, opened recently to tremendous business in Detroit. The critics were unanimous in acclaiming this picture one of the laugh riots of the year. Marie Dressler and Polly Moran make their film debut as the first female comedy team, while Sally O'Neil, Lawrence Gray and other notables make up the splendid cast. George Hill directed the film from Katherine Norris' novel by the same name.

Excerpts from the more important Detroit newspapers are as follows:

Detroit Times: "The Callahans and the Murphys' is a comedy masterpiece as funny and true as life itself....As truly American as the Statue of Liberty....It is hilarity from beginning to end....Brawling, merry-making, love and generosity and an occasional tear all mixed together into a luscious bit of screen comedy.... Marie Dressler's famous role of 'Tillie' in 'Tillie's Punctured Romance' must take second place to her characterization of 'Mrs. Callahan'.... Sprinkled with uproarious gags that add to the laughter....Will live forever as a screen masterpiece of comedy...."

Detroit Free Press: "Guaranteed to tantalize your sense of humor even in hottest weather....Is real comedy....May momentarily draw a lump to your throat but drives it away the next moment with a hearty laugh.... Viewing 'The Callahans and the Murphys' is fully recommended as a good way to spend an afternoon or evening this week."

Tiffany Closes With Miles Amusement, Detroit

Tiffany Productions, Inc. announces the consummation of another important first run contract with the Miles Amusement Company of Detroit for their new Oriental Theatre, now nearing completion, for the Tiffany productions for 1927-28.

The importance of this booking can be readily realized when taken into consideration the fact that the Miles Amusement Company own and control four important first run theatres in Detroit, namely the Ferris-Field, Miles, Orpheum and Regent. Mr. Charles H. Miles, head of the company, expressed himself as thoroughly satisfied and happy to have booked the Tiffany Gems, further stating that for screen entertainment Tiffany products can hold their own with the best on the market.

Allan S. Moritz, manager of the Tiffany Detroit Exchange, negotiated this contract which was closed by Charles H. Miles and Ed. J. Smith, Tiffany sales manager.

"Chang" Producers On Another Expedition

Merian C. Cooper and Ernest B. Schoedsack, producers of "Chang," the film sensation of the year, have again dropped out of civilization. These adventurers who a few months ago returned to New York after nearly two years in the jungles of Siam, are on another expedition in search of the unusual for the screen. Their destination is a secret even to the Paramount officials, who back their ventures financially and distribute their productions. "Chang," a melodramatic picture of man's struggle against the wilderness, no picture in recent years has thrilled Broadway like "Chang."

Abe Stern and Sales Manager Sail for America

Abe Stern, vice-president of the Stern Film Corporation, makers of Stern Brothers' Comedies, and his sales manager, Herman Stern, sailed for New York aboard the Aquitania Saturday for a six weeks' stay in Europe.

The comedy official rushed aboard following the death of his sister, Mrs. Sigmund Alexander of Fulda, Germany. Herman Stern accompanied his chief to Europe and then turned his attention to a canvas of Universal's foreign exchanges and their success with the Stern Brothers' product.

The sales executives visited exchanges in Germany, Great Britain and France and reports the closing of outstanding arrangements in London, Frankfurt and Paris on "The Newlyweds and Their Baby" comedies, featuring Snookums. This baby has captured the hearts of the European screen public, he writes.

Julius Stern, president of the company producing company, is not expected to return to America until about October 1st.

William Koenig Gets New Warner Contract

Jack L. Warner, in charge of production for Warner Bros., announced this week the renewal of William Koenig's contract as studio manager. The new contract covers a long period of years. Mr. Koenig is now assisting Jack Warner in the preparation of the company's forthcoming program of Warner Winners and Extended Run Productions.

17 of UFA "Oddities" For Metro-Goldwyn-Mayer

Seventeen "Oddities" of the twenty-five of these UFA productions which Metro-Goldwyn-Mayer will release during the coming year are now completed. Since the receipt of these unusual subject in this country they have been edited and re-titled under the personal supervision of Major Edward Bowes.

The title of the seventeen releases which are now ready are: "An African Adventure," "Jewels of Venus," "Soaring Wings," "Dog Days," "Death Traps," "Assorted Babies," "Fight for Life," "Winged Death," "The Lion Hunt," "The Parasol Ant," "Jungle Round-Up," "Peter and Pests," "Secrets of the Sea," "The Monarch of the Glen," "Gritty Pups," "The Chase" and "Atop the World."

Eleven of these releases have already received test showings at the Capitol Theatre, Broadway, New York, and as a result have won the undivided acclaim of both the New York public and the New York press.

The fact that each of the "Oddities" are but a scant reel each, combined with the unusual interest of each one, makes them especially valuable on any theatre program. With them it is possible to greatly strengthen a program and to achieve an even finer balance of popular appeal than heretofore.

Charlie Murray Having A Great Trip

Advices from Chicago and points East are to the effect that Charlie Murray, First National featured comedian, is having the time of his young life. Murray is on a journey which takes him to most of the big towns and on his way back he will stop to visit the folks in Muncie, Ind.

Murray went East right after completing "The Life of Riley" in which picture produced by E. M. Asher for First National, he was co-featured with George Sidney.

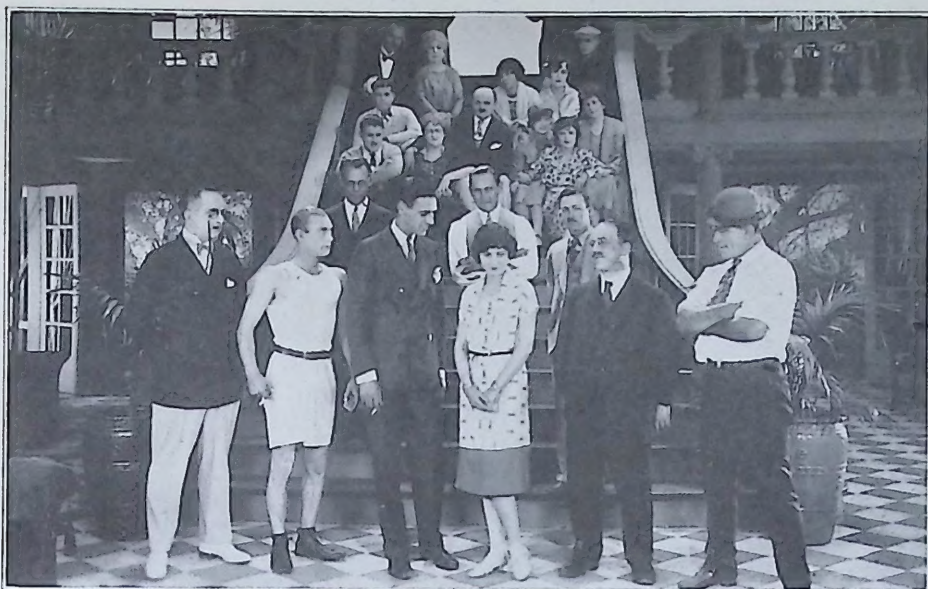
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When Simon Rowson (right centre), managing director of Ideal Films, Ltd., London, and his son (left centre) visited the Educational studios in Hollywood, executives and players posed with their guests.



May McAvoy, appearing in Warner Bros. "Irish Hearts."



Lew Cody, playing opposite Aileen Pringle in "Adam and Evil," a Metro-Goldwyn-Mayer production.



Gladys McConnell, high school girl, is Harry Langdon's leading lady in "Three's A Crowd," for First National.



"Heaven On Earth," stars Renee Adoree supported by Conrad Nagel, for Metro-Goldwyn-Mayer.



Norman Springer, author of "The Blood Ship," and George B. Seitz, who recently finished directing it for Columbia Pictures, examine their tickets before leaving for New York with the first print. Standing are Jack Cohn, Harry Cohn and Hobart Bosworth, who is featured.



Scene from "The Frontiersman," a Metro-Goldwyn-Mayer feature starring Tim McCoy and Claire Windsor.

? ? ARE YOU ALIVE ? ?

to the fact that a new box-office star has come to the front? Yes sir, the **GREATEST** Juvenile Star **EVER** known to the screen

Frankie Darro

Read what the hard-boiled movie critics of Canada say about his work in "Moulders of Men."

Read what the New Yorkers think of him in "Judgment of the Hills."

Watch for "Little Mickey Grogan" and other Frankie Darro Specials to be released in 1927-28 by

We know that the term "Greatest Ever" is *sadly* over-worked in ads. of this kind. Just the same we say that Frankie Darro is the Greatest Ever.

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